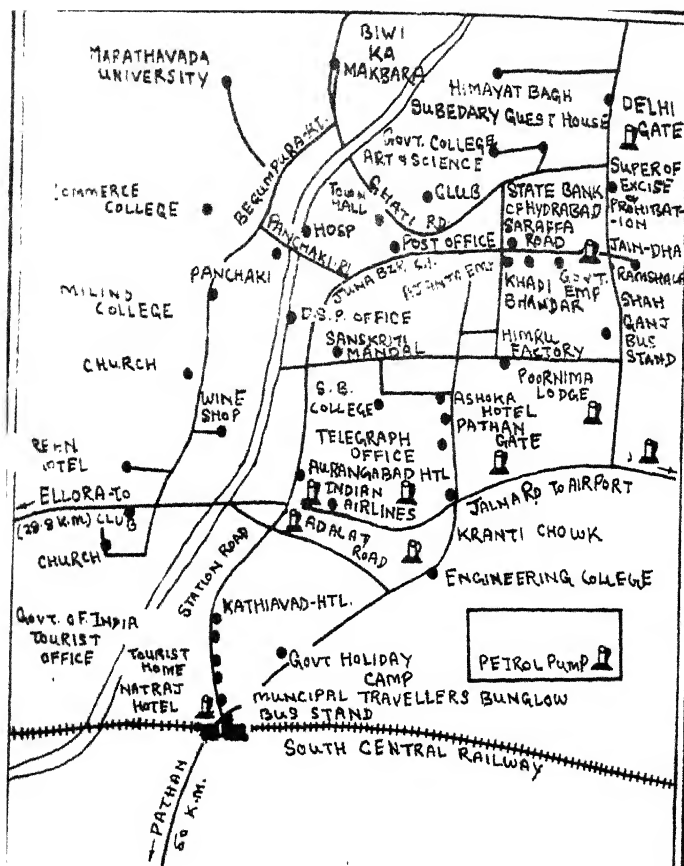




AURANGABAD-DAULTABAD-ELLORA-AJANTA

AURANGABAD



ILLUSTRATED GUIDE

Aurangabad Daultabad
Ellora & Ajanta

*ILLUSTRATED
GUIDE*

By
UMENDRA VERMA

Published By
JAYNA PUBLISHING CO.

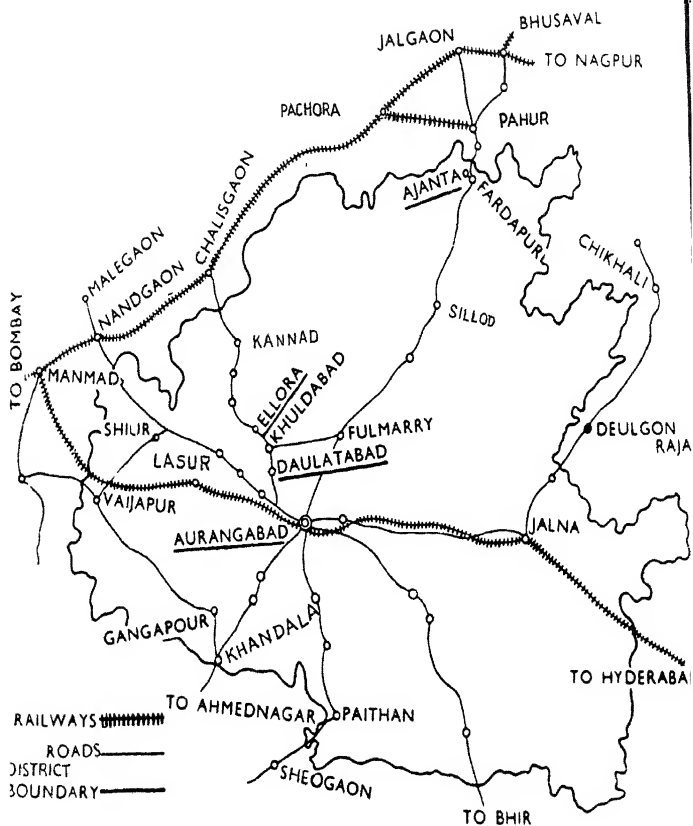
*1899 CHANDNI CHOWK
DELHI-110006.*

Stockists :
Sd. Mumtaz Hussain
Ajanta

Price Rs. 7.00

AURANGABAD DIST.

NORTH





Marathwada (Maharashtra)

Aurangabad, a flourishing trade centre in the Maharashtra State, is a historic city. The town is named after Aurangzeb (1659—1707 A.D.), the last of the Great Mughals. Its original name was "Khidki" or window.

The city was named Fateh Nagar, after the name of Malik Ambar's son, who was the Prime Minister of Sultana Chand Bibi of Ahamad Nagar. The city had the privilege of being the Mughal capital during the reign of Aurangzeb while he ruled in Deccan. After the death of Emperor Aurangzeb it became under Nizam-ul-Mulk, who made it his capital, which was later on shifted to Hyderabad. After independence in 1947, Aurangabad came under the jurisdiction of the Government of India & to-day it is a district under the Maharashtra State.

It was the gateway to Deogiri and Pratisthan the Daultabad and Paithan of today. While Aurangabad has a number of attractions of its own, the tourist values it mainly as the place from which the Ellora and Ajanta caves are to be visited. We strongly advise you to see them before setting out for the caves. After Ajanta and Ellora, anything is an anti climax.

Besides points of interest, Aurangabad has a special handicraft known as "himroo"—handloom cotton or silk interwoven with a typical variety of attractive designs. These can be used as shawls, blouse pieces, bed covers, tapestries and other furnishings. The stoles have typical "carpet of flowers" design.

Places of Tourist Interest

PANCHAKKI (Watermill)

The Panchakki or watermill dates back to the Mughal times, Deriving its name from a mill worked by water-power for grinding corn for the poor and the military garrison. The water flows down through clay-pipes based on the siphon system from a distance of 11 kilometres. it was built in 1624 A.D. to commemorate a Muslim saint Baba Shah Muzaffar.



The mill is situated in a garden attached to the shrine of the saint who was the spiritual preceptor of Emperor Aurangzeb. The tomb is a plain structure. Well-laid gardens alongside several tanks, ornamented with fountains, make a fine setting. There is a large hall under tank. Rivulet skirts the gardens and an artificial waterfall adds interest to the scene.

BIBI-KA-MAQBARA

Eight kilometres from, the town on the same road, this mausoleum was built in 1679 A.D., by the last of the Great

Mughals, Emperor Aurangzeb, in memory of his wife, Rabia-ud-Durrani. It was modelled on the Taj Mahal at Agra, the creation of Aurangzeb's father, Shah Jahan. However, it is a poor imitation. The exterior lacks in symmetry. The structure is topped by a marble dome but the walls are of plaster. An octagonal screen of perforated marble encloses the tomb.

The interior decoration has nothing comparable with the great architectural wonder at Agra. The embellishment is too loud, "the cornices garnished by insipid mouldings, the surfaces aggravated by spiritless arabesque." Yet comparisons apart, Bibi-ka Maqbara has its own splendour and grace.



A high wall with bastions runs around the edifice. The recesses have little minarets. The entrance leads to an arch and from this point, a fine view of the structure ahead may be obtained. The pavements that lead to the mausoleum are flanked by oblong reservoirs.

Aurangabad Caves

Nine kilometres from Aurangabad, near Bibi-ka-Maqbara, are the Cave Temples of Aurangabad cut between the 6th and the 8th century.

Cave temples of Aurangabad make a worthy prelude to the far more celebrated Ellora and Ajanta. Some of the sculptural work here ranks with the best in India. The site, however, is reached after a hard climb and the groups of excavations are separated by one and a half kilometre (one mile) across the hillside. Because of this difficult approach the Aurangabad caves are often dropped from the itinerary of tourists. They are definitely worth a visit.

Like all others of their kind elsewhere in India-their total number is nearly 1,200. These excavations were not based on any natural caves. The solid rock-face was hewn and carved with primitive tools. The method employed was to make a plan and then start work from the top. Proceeding downward, the rock-cutters left solid blocks for pillars. The carving with hammer and chisel went on along with the excavation with pick-axe. The facade and the verandah were first completed and then the hall, antechamber and the cells of the shrine. The procedure was the same throughout.

The Buddhists were the first to make cave temples. The architecture had two structural forms, the *chaitya*-hall, a place of worship, and the *vihara*, monastery, a place of residence for monks. The *chaitya*-hall has a vaulted roof and its entrance is topped by the large window shaped as a horse-shoe-inside, it has a central nave, side-aisles and a shrine or image-chamber. The *vihara* has a large hall for congregation and residential cells on three sides.

The cave temples are rock-hewn adaptations of these two forms. The thousands of wood and masonry constructions in the country yielded to decay, but the pattern lives on, reproduced in the time-defying material of rock. The excavation starts from the western end of the scrap.

Cave 1, is a *vihara* of the seventh century. It has a 23.16 metre (76ft) verandah with eight pillars which have square bases and bracket capitals decorated with females. It will be seen later that the style has several points of contact with the figures in Cave 1 at Ajanta. On the west is a Buddha on a lotus seat.

supported by Nagas with their snake-hoods, Nagas, demi-gods who brought rain, were depicted in Buddhist art with a crown encircled by snake-heads. Outside the verandah, there is a row of sitting Buddha at the left end of the wall.

Cave 2, a more finished construction, is a chaitya-hall, but it has features borrowed from Brahmanic temples. An enormous seated Buddha occupies the shrine, his feet on a lotus, his hands folded in the attitude of preaching, and over his shoulders are celestial beings. This also belongs to the seventh century.

Cave 3, Its pillard verandah has a hall supported on twelve richly carved columns which combine the styles of Cave 1 and 26 at Ajanta. In the side wings are two compartments which have elaborate carvings. Cells at the angles served as monastic abodes while those at the back and sides were used as chapels. The two elaborately carved pillars in the ante-chamber are notable. In front of the shrine which is occupied by a large seated Buddha are two groups of votaries, male and female. The female figures were elaborate head-dresses and necklaces and some have garlands in their hands. The total depth of this cave is 24.99 metre (82ft.) and its width 19.20 metre (63ft.). This is one of the most completely developed and among the latest of the Buddhist cave temples in India.

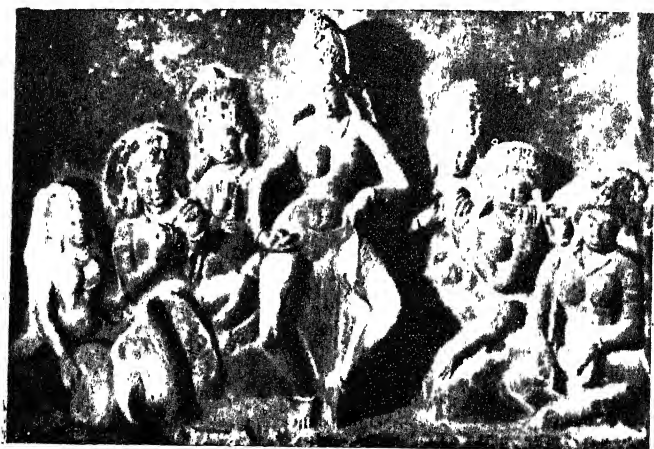
Cave 4, centuries older than the others, is a chaitya-hall of the Hinayana order.

Cave 5, is not of much interest. Almost a kilometre and half (1 mile) away to the east in the same range of hills is the second group of excavations. This is reached by a rugged pathway.

Cave 6, The first in this series, combines the features of a chaitya-hall and a vihara. It has an ante-chamber and a shrine as also cells on three sides. The shrine contains a huge Buddha with attendants. One of the cells has a stone bed. The roof of the cells has a stone bed, The roof of the verandah shows some fragments of painting.

Cave 7, is the most important of these excavations. It has a large inner cell with an image chamber. The two chapels at the ends of the verandah and cells at the back of the cave are filled with exquisitely carved figures. There are six cells which served as living quarters for monks. The sculptures are characteristic of Mahayana mythology and are marked by a creative vigour which attained final fruition in the Brahmanical sculptures of Ellora.

On the verandah's back wall, towards the left of the door, is a colossal figure of Bodhisattava Padmapani. He is often seen with the Budha in India's rock shrines. For, among the life-forms, both human and animal, through which the great teacher passed before he assumed the form in which he attained Enlightenment, Bodhisattva Padmapani (Lotus-in-hand) was closest to him in the process of evolution.



In this stone composition, there are eight scenes of Buddhist prayer which invokes the near-Buddha, thus : "From the devouring fire, merciful one, deliver us ; From the sword of the enemy, merciful one, deliver us ! From the fetters of slavery, merciful one, deliver us ! From drowning in water, compassionate one, deliver us : From lion and elephant and reptile and demon, great compassionate one, deliver us !"

The eight fears are dramatized in four sculptures on either side of Padmapani. In each, two figures are praying to the Lord. The top sculpture on one side depicts fire as danger; next, it is the enemy's sword; third, chains; fourth, shipwreck on the other side, the top sculpture represents the attack by a lion; second, snakes; third, maddened elephant; fourth, death as symbolized by a demoness about to snatch a child from its mother's lap. This scene recurs in another medium, painting, at Ajanta. On the right side of the door is another huge Bodhisattva, Vajra-pani or Thunderbolt-in-hand. The female on his right is Saraswati, the goddess of learning. Overhead, there are *gandharvas*, celestial musicians and *apsaras*, nymphs of heaven, with votive offerings in their hands. The profusion of goddesses is an indication that Buddhism was now shorn of its original austerity and reconciled to the older Brahmanic ritual. Sentiment had overlapped the stern, puritanical faith and filled the plastic arts it inspired with an exuberance of spirit, the source of a new-won richness.

PAITHAN

Fortyeight kilometres south of Aurangabad, reached by bus, is Paithan, visited by Greek traders from 400 to 200 B.C. Today is the centre of the ancient industry of gold and silver thread embroidery for which the motifs are derived from the Ajanta caves. Other points of interest here are : Jain temple; Temple of Sant Eknath; on the banks of Godavari river, *Samadhi* of Sant Eknath, and of Navnath.

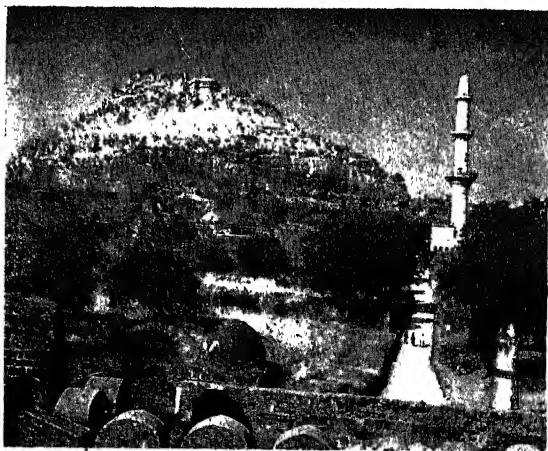
DAULTABAD (DEOGIRI)

About fifteen kilometres from Aurangabad on the road to Ellora rises the famous mediaeval fortress of that name is now all that Daultabad stands for. The great pyramidal shape is visible from a good distance as it dominates the landscape.

The history of Daultabad goes back to the twelfth century, when it was the capital of the Hindu Kingdoms in the Deccan and was called Deogiri, the hill of the gods. The fortress of Deogiri was constructed by Raja Bhillamraj, of Yadav Dynasty who was a great general of his time.

The "Hill" was the site of a rock-hewn citadel which was considered to be invulnerable. However, Deogiri yielded to enemy assault and passed into the possession of the Sultans of Delhi in 1308 A.D.

Thirty years later, Deogiri was to attain a brief period of glory as India's capital. Muhammad Tughlak, ascending the Delhi throne, ordered his capital to be moved to the southern city which he renamed Daultabad, the City of Fortune. It was a transplantation rather than a transfer, for Delhi's entire population-men, women and children-rich and poor alike, were to move out in a mass to the new capital. Even the sick and the dying were not exempted from the arduous journey, that involved a terrible toll in human misery and thousands of Delhi citizens perished on the way. And it was all in vain. The sultan regretted his decision and, repeating his act of madness, ordered the whole mass of migrants to move back to the abandoned capital.



However, Daultabad grew to be a great city, rivaling Delhi in size and importance. The province to which it belonged broke away from the rule of Delhi. Then the old citadel excavated in the body of an isolated hill had to be strengthened further. The steep hillsides at the base of the fortress dropping

to the moat were so smooth that no hostile troops could scale the heights. But the fortifications were now extended well beyond the core of the original citadel. Bastions were built, mounted over with cannon. Great walls with battlements guarded the approaches. The outer wall runs for six kilometres and there are several inner walls with heavy iron gates fitted with elephant spikes—these spikes prevented the use of elephants to force the gates.

The first gateway leads into the enclosure which has, at the left, a huge water tank and further up there is an ancient Hindu temple. Its roof supported by 150 pillars. Towards the right is the Chand Minar, a pillar of victory built by a king to commemorate his conquest of Daultabad. Minar has a gallery with ornamental brackets and a balustrade. The steps lead up to Chini Mahal, so named because of the blue porcelain tiles on its facade. The palace of which it once formed a part is gone altogether. So are the other palaces that once stood on the adjoining gate.



A large gun about five and a half metre (17ft.) long, which has a name inscribed on it, lies at the top of a round high bastion. This has a ram's head designed at one end.

Beyond these later constructions is the moat, twelve metres (40 ft.) deep, with a drawbridge. Here begins the original

citadel of Deogiri. The solid rock is scraped to a height of about 76 metres (250 ft.).

There is only one narrow entrance over the moat. The upward climb now leads to a subterranean passage over 45.72 metre (150ft.). It spirals darkly over the hewn steps shielded by the rock mass overhead. Some parts of it are pitchdark and the attendant lights a flare for the visitor. In the olden days it could be easily barricaded. At its far end, a final obstacle was created by a kind of iron brazier. When a fire was lighted in the brazier the great heat blew into the passage-due to an effective device of suction-and the passage became altogether blocked.

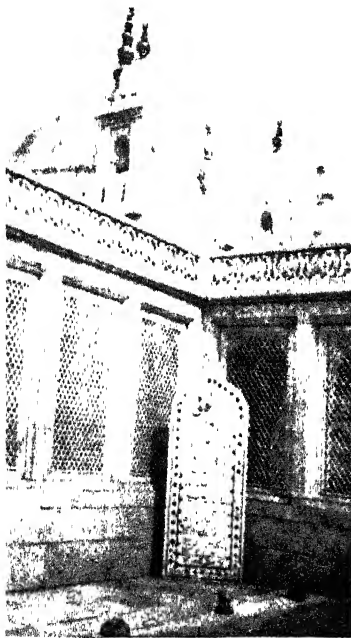


The total height of the fortress is about 183 metres (600 ft.) Close to its top, there is a reservoir, fed apparently by some underground, natural source. The use of this supply to a besieged fortress is obvious. Further up, there is a Mughal pavilion and to crown all, a bastion with a gun. From this spot, there is a wonderful view of the countryside around. However, visitors who find the climb strenuous need not proceed beyond the subterranean passage.

All over the fortress there are strong ramparts. Cannon were mounted at strategic points and the defences were so designed that a great concentration of fire could be attained. European travellers of those days, who have left very readable memoirs, have described this citadel as "one of the most powerful in India."

KHULDABAD

Within a few miles from Daultabad fort, there are gateways, mosques and numerous tombs. The visitor may have a look at the



tomb of the Mughal Emperor Aurangzeb in Khuldabad, 13 Kliometres (8miles) further up the road and close to Ellora Caves. It is a tomb of the simplest Kind. The emperor, who was one of the richest and most powerful men of his time, had left instructions that his last resting place should be built only with the few rupees he had earned by stitching cloth caps; and that, like a poor man's grave, it was to be covered simply with earth. The contrast with the mausoleum of his wife, Bibi-ka-Maqbara, is all too obvious.

GHRASHNESHWAR TEMPLE

There are twelve Jyptirlingas in India and one of them is that of Ghrashneshwar temple situated just near Ellora Caves. This



jyotirlinga is said to be self oriented. According to historical records it was built in 7th Century by sati Ahiliya Bai and mother in law Gautam Bai. There is a small entrance passing which one reaches the courtyard of the temple. Half portion of the temple is of red sand stone and the other half seems to be of plaster contains a Shiv ling in front of which is the marble image of Goddess Parvati. A fair is held every year on Maha Shiv Ratri.

LAKSH VINAYAK TEMPLE

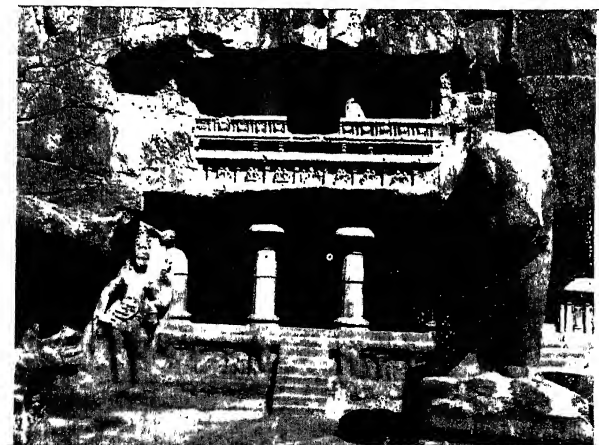
While going from Ghrashneswar temple to wards Ellora Village a small board indicates the site of this temple. Interior contains a huge statue of Lord Ganesha. It is one of the 27 famous places of Ganeshji in Maharashtra.

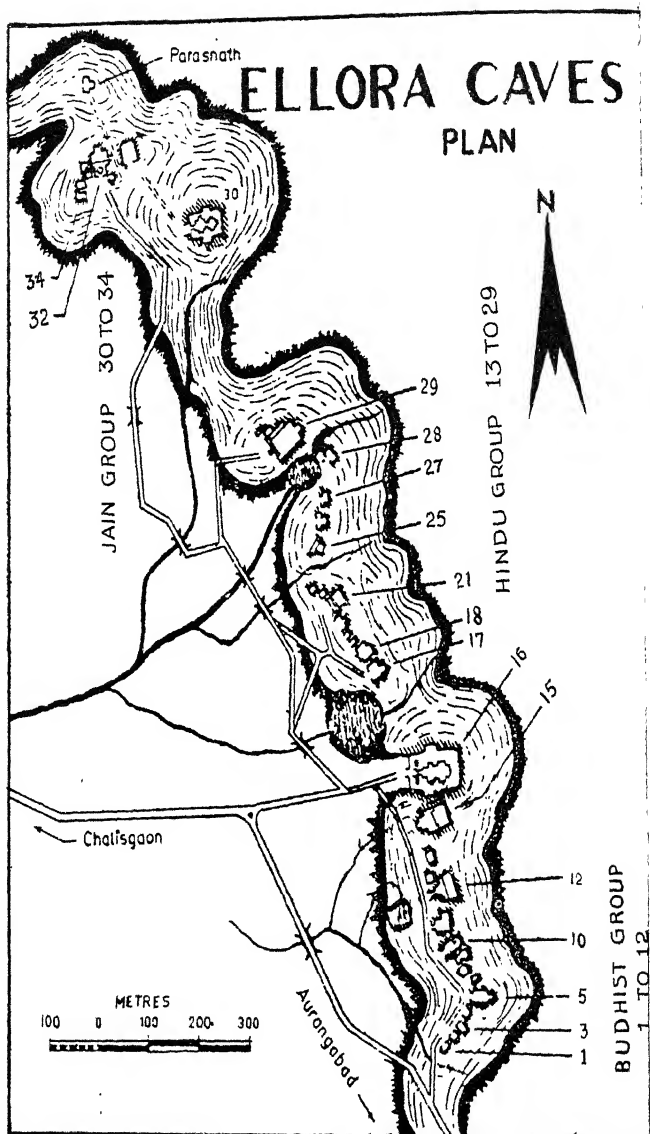
CAVE TEMPLES OF ELLORA

Twentyeight kilometres (18 milles) from Aurangabad are Caves of Ellora. The road passes by the base of the Daultabad fort.

The Cave Temples of Ellora, are the product of three religious systems-Buddhism, Brahmanism, and Jainism. Containing elaborate carvings of gods and goddesses and remarkable memorials of the three great faiths they represent.

Each system had its individual style of architecture and Ellora presents the varied styles side by side. The sculptural work, too, reveals the points of contrast. The excavations on a sloping hill-side are spread over an area, from north to south, of about two kilometres. Caves 1 to 12, making the southern series, are Buddhist. The next sixteen belong to Brahmanism, Caves, 30 to 34 are in the Jain group. The Buddhist caves are the earliest (500—700 A.D).





The taxi-parking ground faces Cave 16, in the Brahmanical series and visitors are apt to make this their starting point. However, it is advisable to walk down south, begin with Cave 1, and proceed in the right sequence. Having seen the southern and the middle series, it is best to return to the taxi and take it one and half kilometres up the road to another part of the hillside where the Jain caves are situated. Those caves which may well be ignored have been omitted from this account. Among the most notable ones are Cave 5, 10, 15, 16, 21, 29, and 32.

Buddhist Excavations

Cave 1, is possibly the earliest excavation at Ellora. It is a plain *vihara* with eight cells.

Cave 2, which looks like a *chaitya*-hall, has twelve massive columns with cushion capitals to support the roof. The lion-throne that holds the huge Buddha image is a symbol of the royal state, denoting a changed attitude in the great ascetic's presentation. The galleries, however, have Buddha figures seated on lotuses in the traditional posture of a preacher. There are several Bodhisattavas.

Cave 3, is not unlike the preceding one and has a chapel at the portico's end. The lotus on which Buddha is seated is supported by Naga figures with snake-heads.

Cave 5, the largest in this series, is *vihara*, 35.66 metre by 17 metres (117ft by 56ft), and has in addition two side recesses. Twentyfour pillars hold roof. The interior seems to indicate that it was used either as a room for guests or as a classroom for novitiates. There is the usual Buddha image in a chapel.

Cave 6, is mainly notable for its ante-chamber which has several interesting sculptures. These include figures from Buddhist folklore. An unexpected innovation is the figure of the Hindu goddess of learning, Saraswati—wellknown in India today in the same representation.

Caves No. 7, 8, 9, are not worth seeing.



Cave 10, is the only proper *chaitya*-hall at Ellora. The facade, richly decorated, has the semblance of masonry work. A porch surmounted by a gallery inside the chapel. The carved roof, again, brings to mind the timber constructions of the time. Above the pillars there are figures in base-relief. This cave temple is dedicated to Vishwakarma, the architect of the gods and the patron saint of many Indian artisans even today—but having no connection with the Buddhist pantheon. This commingling of concepts,

which the Mahayana system initiated, resulted finally in the absorption of Buddhism in the current of Hindu thought and its virtual extinction in the land of its birth. A staircase leads to a large pillared court and to a gallery with a railed terrace.

Caves 11 and 12, are by far the most important in this group. They are large, three storey structures alike in design and represent the peak of the earlier style at Ellora. Cave 12 is the bigger of the two and more impressive. Known as Teen Thal, it is faced by an open court and one enters the monastery through a rock-hewn gateway. The facade, nearly 15.24 metre (50ft.) high, plain in austere-looking, has porches supported by pillars in each storey. The ground or first storey is 35 metres by 13.10 metres (115 ft. by 43 ft. by.). Three rows of pillars divide it into aisles. The large

hall in the second storey 35 metre by 21.33 metre, and 3.65 metre (115 ft. by 70 ft.) and 12 ft. high, is divided likewise by forty square pillars into five aisles. The interiors make a striking contrast to the undecorated facade, for the hall in each floor has galleries. Among the huge Buddha figures, the one in the shrine, arms folded and the face deeply meditative, commands attention.

Brahmanical Excavations

The Buddhist temple now come to an end and we come to the Brahmanical series, excavated between the seventh and ninth centuries. Here are glimpses of a world apart from the *chaitya*-halls and *viharas*. The familiar Buddhas and Bodhisattvas are gone. The motifs are still as religious as in Buddhist art, but the representations take other forms. The Brahmanical religion in India was based at the outset on the concept of one Supreme Being. But, in later ages, the "Life-force" found dramatic expression in symbolical figures and the offshoot was a great Hindu pantheon around which grew a vast richness of mythology. The imagination and poetry of the new concepts was reflected in art which attained a new visual grace and power.

It is good to remember that the Brahmanic revival which produced this group of Ellora Caves under royal patronage had nothing in it of intolerance against the Buddhist system fought entirely in the intellectual arena. "The *dharma* (sacred duty) of a Hindu king as defender of the faith was to give protection to all religious devotees, and few of them failed in their duty in this respect. It would have been a flagrant outrage upon the Indo-Aryan



sense of royal justice for a king to attempt to controvert any form of religious argument except by the weapon of logic used in the debating hall."

Cave 14. serves as an introduction to the new order. In the first panel to the left there is Durga the mother goddess, whose worship forms a great national festival in India. The third plan panel has Vishnu, one of the Hindu triad (Creator, Preserver, and Destroyer). The shrine holds the goddess of wealth, Lakshmi, who is the wife of Vishnu. The right wall is dedicated to Shiva and several goddesses, among whom is Shiva's wife, Parvati, who will be frequently seen in the other caves.



Cave 15, is reached after a long climb over steps which lead to a carved gate. Double-storied, it has a courtyard with several small shrines and chambers for the residence of the temple priests. There is little to see in the spacious hall of the ground floor. In the upper hall, the vestibules on two walls contain reliefs carved with great delicacy. The Archaeological Department has given name-plates to these panels. Notable among them are several depictions of Shiva—eight-armed, warlike, slaying a demon; dancing the *tandava*, dance of destruction; in a homely mood, playing dice with Parvati; rising out of his symbolical representation, the *lingam*: destroying Tripura, the terrible demon-king who challenged the might of the gods and tried to take Heaven by assault

The shrine holds the presiding deity of the temple the *lingam*, and facing it in the centre passage is the Bull (Nandi), who is Shiva's mount and an inevitable feature in all Shiva shrines.

Cave 16, celebrated as the Kailasha. Shiva's mountain abode, is by far the best of all Ellora excavations and it is one of India's most famous monuments. Here is rock cut architecture at the apex of technical skill in eighth and early ninth centuries. Regarded as the greatest monolithic structure in the world, Kailasha combines immensity with grace, energy and superb genius. Its conception and planning are matched by the jewel-like execution. Hundred of architects and sculptures created this grandeur out of living rock in an inspired period of the country's art history.



"It is estimated that the task of quarrying its 3,000,000 cubic feet of rock must have occupied at least one hundred years". As one of the earliest European visitors remarks, "it is a wonder to see so great a mass in the air which seems so slenderly under-dropped that one could hardly forbear to shudder on first entering it". There is no nobler achievement of Indian architects and sculptors, and no greater marvel of Indian sculpture. This and the superb sculptures of Elephanta Caves (in Bombay), which register the consummation of the same style, are the offerings of the Rashtrakutas, who succeeded the Chalukyas in Western Deccan in 753 A.D. The Kailasha Temple itself was constructed by king Krishna 1, of the Rashtrakut dynasty in 760 A.D.

The work began at the cliff top. A rectangular trench was cut downward into the rock depths. Some three million cubic

feet of rock seem to have been chiselled out so that a great pit was formed, 31.61 metre deep, 31.12 metre long, and 46.92 metre wide (107ft. deep, 276ft long, and 164ft wide). The enormous block left at the centre was then chiselled through decades of time in the familiar shape of a Shiva temple, as complete in detail as the brick and mortar structures. It was double-storeyed, 45.72 metre by 30.48 metre (150ft by 100ft.) at its base, with several ancillary features added later.



While the temple grew out of the shaping of the great mass

of monolith, detached from the ridge by the scooped area around, the sculptors were busy simultaneously, adding profuse ornamentation, achieving a wonderful composition. The entire architecture is, in fact, a gigantic sculptural piece. The spacious court has three buildings connected by an overhead bridge. The main temple has a 76.20 metre (25ft) high plinth, the sides of which are done into bold friezes of life-size elephants. The huge beasts seem astrain with the great burden of the temple on their backs.

The roof is pyramidal having a three-tier tower and a projecting gable-front. There is a cupola on top. From the outer court's extreme right-hand corner, a panoramic view of the edifice brings out the main outlines.

The northern court is featured by a huge elephant which has

lost its trunk, and also a Victory Pillar. Further up, a gallery of twelve panels offers plastic renderings of Shiva legends. Most of them depict the god with Parvati. The panels that continue in the eastern gallery reveal the god in other attitudes.

The adjoining wall makes the southern gallery. Here, Vishnu provides a variation. He is, for instance, seen in the Man-lion incarnation (Narsinghavatar) tearing with his claws the body of a demon king. The demon king was blessed with a boon from the Creator which made him invulnerable to any one in human or animal form. Drunk with power, with none to challenge his might for the gods also were human in their image, he became an intolerable tyrant. Vishnu solved the problem of his destruction by attacking him in the form of a man-lion, neither human or animal.

Close to this gallery is a sculpture masterpiece known as "Ravana shaking Kailasha". Ravana, a central figure in the great epic Ramayana, stepped under Kailasha and tried to lift the mountain abode on his head as an exhibition of his great strength. By way of an answer, Shiva simply put his foot down on the floor and under the enormous pressure exerted, Ravana became helplessly trapped. The depiction shows Parvati clinging to her husband, an alarmed maid in flight, and attendants seated unperturbed with full faith in the Lord of Kailasha.



Several other halls contains work of considerable value.

contributing to the total effect. The main hall on the first floor has well-decorated balconies. A central door leads to the shrine containing the great lingam.

The temple is faced by a pavilion, 15.24 metre (50ft) high and level with the main structure to which it is connected. This pavilion, 6.09 metre (20ft.) square, is the abode of Nandi. On each side of the Nandi shrine is a pillar, a stone and a "flagstaff" about 15.54 metre (51 ft.) high with finely wrought carvings of the Shiva cult. These two pillars are among the best work of art in Kailasha. The only other temples of interest in this Brahmanical series are Caves 21 and 29.

Cave 17. The pillars of this cave are huge and in the interior Garbh Greh there is Shiv Ling and the images of Brahma, Vishnu, Ganesh and Mahisha Surmardni.

Cave 18. There are four pillars and Shiv Ling in the interior Garbh Greh.

Cave 19. This cave contains Shiv Ling in the Garbh Greh.

Cave 20. After ascending some steps there are huge images of Gate Keepers and Gate Keeperesses. Interior Garbh Greh contains Shiv Ling and the images of Lord Ganesh and Mahisha Surmardni are worth seeing.

Cave 21, has an attractive facade. In front of it is Nandi on the usual raised platform. Close by are the figures of the river goddesses, Ganga and Yamuna. Ganga (Ganges) big and beautiful, stands on her crocodile mount. The fine brackets of the pillars have female figures with foliage above them and lotuses underfoot. Inside, the chamber, Parvati's marriage to Shiva is set in a panel filling almost an entire wall. There is a second chamber with several panels.



Cave 22 The local name is NEEL KANTH and is a river.

Cave 23 and 24 are only Garbh Grehs.

Cave 25. This is a huge cave and interior contains a standing image of Sun God in a Rath (chariot), which contains seven horses. The chariot is being driven by Arun and Usha and Pratusha are adorned with bows (Dhanush Vans).

Cave 26. This is a copy of cave 21.

Cave 27. This cave contains the images of Haldhar Balram, Shri Krishna, Shesha Vishnu, Varah Awtara and Mahisha-Surmardini.

Cave 28. There is an empty small room in this cave and the water fall runs only for six-seven months.

Cave 29, is a massive structure, 45.72 metre wide and 5.48 metre high (150ft and 18ft respectively). It has a group of halls built in the form of cross. Unlike the other Ellora temples it has three separate entrances, with wide columns, and a pair of stone lions crouching near the flight of steps—lions guard the entrance of many Hindu temples. Everything here is colossal. The verandah near the entrance is dominated by huge Shiva with eight arms. It is a powerful, depiction of the god conceived as the Terrible. Another colossal Shiva in the portico dances in destructive fury. A beautiful Yamuna, river goddess, waits outside.



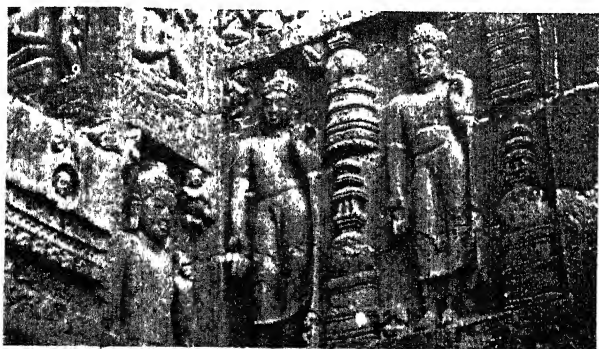
Jain Excavations

More than a kilometre away at the northern spur of the ridge, there are the Jain excavations (30 to 34). Jainism was founded in the sixth century before Christ, at the same time as Buddhism, though its early beginnings go back a further few hundred years. It is still a living faith among certain sections of the people. These excavations belong to the period between the ninth and eleventh centuries. The visitor may confine his attention to Caves 32 and 34 only.

Cave 30. This cave being like the cave No. 16 is called 'Chota kailash'. Pillars and ceilings are adorned with carved lotus flowers. There are images around the image of Lord Mahavira.

Cave 31. There are images of Jain Lords (Teerthankaras).

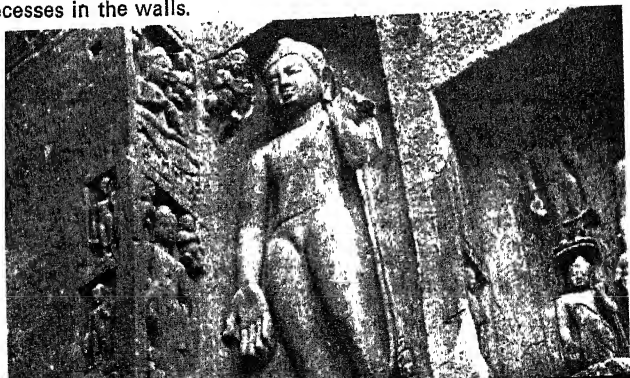
Cave 32, is known as India Sabha, Assembly Hall of Indra, king of the gods. The entrance has a stone elephant and a 9.14 metre (30ft.) column reminiscent of Kailasha. Close by is a decorative shrine, its ceiling carved into the symbolic lotus. This has a figure of Mahavira, the "founder" of the Faith. Mahavira who however, was only the twentyfourth and last of the saints (tirthankaras) in Jain religions lore. Of these, the twentythird on the list, Parasnath, seems to have been the first historical personage—he lived probably over 700 years before the birth of the Christ. He is seen in the chamber at the left, guarded by the serpent king, in a familiar grouping of male and female attendants. In this chamber, Mahavira is seated on a lion throne. A great Jain saint is engaged in hard penance, oblivious of his surroundings.

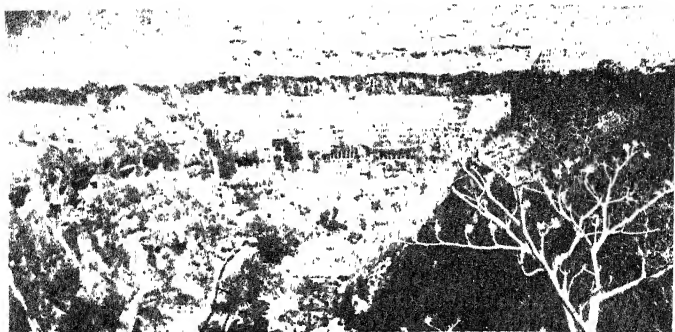




The upper-storey has a verandeh and a big hall with decorative pillars. It may be noted that while Jain images have a peculiar heaviness, the pillars and walls of the caves carry ornamental work of great delicacy, almost like the carving on ivory. "No other temple at Ellora is so complete in its arrangement or so finished in its workmanship as the upper-storey of the Indra-Sabha".

Cave 34, is best reached from Indra Sabha by a communicating passage with a rock-hewn door at the left of the western shrine. It has, of course, a separate entrance as well, with a finely carved arch. The figures are again of the Jain saints and their attendants. Some of the best examples of Jain sculpture are to be seen here in the decorated pillars and recesses in the walls.





THE AJANTA CAVES

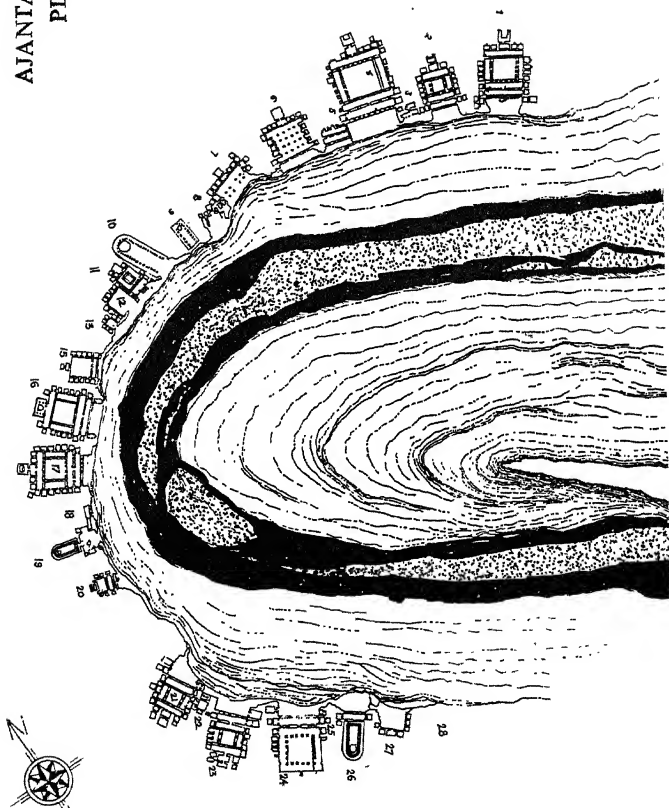
The Buddhist rock-hewn Ajanta Caves, are only about 59 Kilometers from Jalgaon (railway station on Delhi-Bombay & Allahabad-Bombay main line of the Central railway); and from Aurangabad 104 kilometers (from Ellora 76 kilometers).

At the end of the seventh century, Buddhism began to decline in the land of its origin and its shrines fell into desolation and ruin. For a thousand years, Ajanta lay buried in the jungle-clad slopes of the western mountain range, until in 1819 it was discovered accidentally.

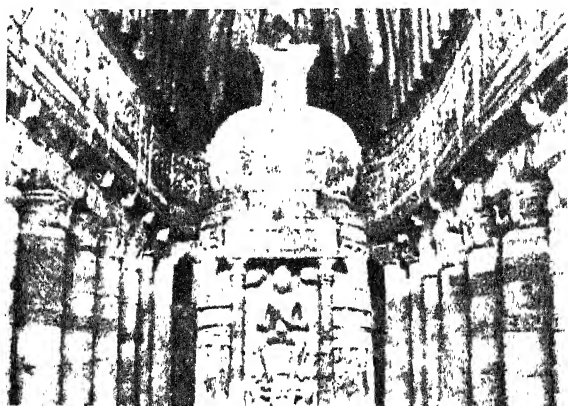
The isolated scrap of horse shoe shaped rock rising over a ravine to a steep height of 76.20 metre (250 ft.) made an ideal site for the monastic sanctuary. Limited in space, the caves had to be more compact than those of Ellora. Most of them were of an earlier date, the oldest belonging to pre-Christian times. The architectural and sculptural values in these rock temples are surpassed by the addition of third art form, painting, which, more than all else, has given Ajanta its world fame.

Having seen these cave temples the visitor will perhaps wonder at the profusion of secular themes and motifs on the walls. He may be bewildered by the uninhibited vivacity of the female figures, the famous "Ajanta type" with well curved forms, elongated eyes, attractive mien and ample adornment. The fact was that the artist-monks and their associates painted side by side and with equal zest the physical beauty of women and the spiritual beauty of the Bodhisattva.

AJANTA CAVES
PLAN



There are thirty caves, some of them unfinished and negligible. Sixteen contain mural paintings, but the best work is to be found in Caves 1, 2, 16, 17 and 19. The best sculptures are in Caves 1, 4, 17, 19, 24 and 26. The numbering of the caves has been done in consecutive order and has no relation to their chronological sequence. It starts at the western extremity of the rock, near the entrance. The present entrance does not seem to have been the original approach to the excavations.



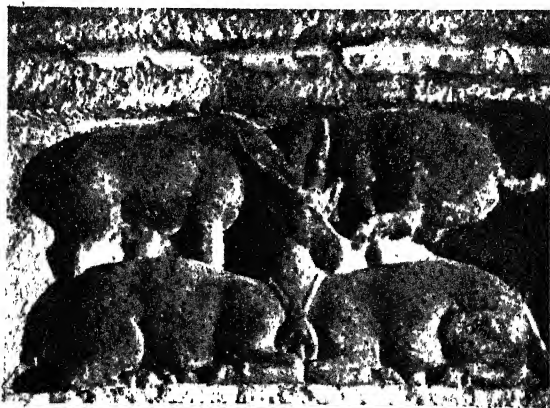
Five of the caves, 9, 10, 19, 26 and 29, are chaitya halls. The others are *vihas*. As for antiquity the oldest (second century B.C. to second century A.D.), the creation of the Hinayan system, are *Chaityas* Caves 9 and 10, and *vihas* 8, 12, 13, and 30. The others, excavated after a long interval, belong to the fifth and sixth centuries and make the Mahayana series. In olden times, each cave had flights of steps which led to the picturesque stream flowing deep down through a narrow gorge. With the collapse of cave fronts most of these steps have been destroyed. Caves 1, 2, 16, and 17 are fitted with spotlights, available for use on payment. Their use is essential.

The technique employed by the painters in the ancient India has been described in contemporary works on Aesthetics. First, a rough plaster of clay, cow-dung and rice-husks were laid upon

the selected rock surface and thoroughly pressed in. It made a layer about one and half centimetre in thickness. On this a coat of fine lime was spread in order to attain a smooth surface. The outlines were drawn with brush and then colour was applied. The pigments used were of the simplest kind of materials such as yellow earth, red ocher, green rock crushed into burnt dust brick, lamp black and copper oxide. A second was then applied. Through this the outlines were dimly visible. Other brushes were used to fill in colour until the picture, in the language of ancient Aesthetics, "bloomed". Finally, plastic relief was attained by shading with darker lines and toning down the highlights.

The central theme on the walls comes under two heads—narrative scenes from the Buddha's life and illustrations of Jataka fables. Within this framework of spirituality an entire pageant of contemporary life has been vividly covered. Depicted on these walls is the portraiture not only of the Buddha and the Bodhisattvas, but of a wide range of human types in different attitudes, under the stress of varied emotions and drawn from every social level,

The paintings on the ceiling, unlike those on the walls, are mainly decorative patterns. They include geometric designs, floral and ornamental motifs, flying figures of celestial beings, animals, birds, plants. The grouping in panels or compartments, with adequate variation in colour schemes.



Cave-1 is one of the finest examples of *vihara* architecture evolved towards the end of the fifth century. The facade is lavishly ornamented, its beauty enhanced by six richly carved columns on the verandah. Their shafts are adorned with tracery-work and the bracket capitals have flying figures. The ornate doorway leaps into a big hall, 19.5 metre (64 ft.) square. An aisle is formed by a colonnade of pillars as adorned as those on the verandah (the two middle ones in the back row are the best). On these sides there are rows of cells. Beyond the ante-chamber facing the entrance is a huge Buddha image grouped with the Master's first five disciples and others. One central pillar in the right row has a curious carving done with remarkable realism; four deer in different positions have a single head which seems to belong to each one. The entire wall space and ceiling as also the pillars in this cave had once been painted. Much of the work has peeled off, but enough of great value has survived. This includes a few masterpieces.

The paintings mainly illustrate Jataka stories. A typical one, at the left of the main entrance, has been identified with Sibi Jataka. The story goes that a pigeon, chased by a hawk, sought the protection of King Sibi, who was a Bodhisattva. The hawk came in pursuit and demanded its lawful prey. King Sibi struck bargain to save the little bird's life. He gave the hawk a measure of his own flesh equal to the bird's weight. The pigeon is seen here in the king's lap (extreme left), and beyond a pavilion the king stands by a pair of scales (right). The side-walls of the ante-chamber present remarkable scenes from the Buddha's life in large-scale compositions. The one at the left visualizes a moment when Gautam, at the end of seven years of Seeking, was about to attain Enlightenment. Even since the time he had left his palace and taken to the ascetic's life Mara, the Evil one, had been at his heels. "Turn back", Mara had bidden, "the jewel wheel of empire will be yours". Since Gautam scorned the prospect, Mara had made the threat, "Whenever you have a bad thought I shall know". For seven years, Mara had followed Gautam like his shadow and when it appeared that the supreme moment was near, Mara, in alarm made one more bid. He let

loose the force of seduction, his own beautiful daughters disporting themselves before the ascetic.



The composition on the right wall is the "Miracle of Sravasti" Here the Buddha has turned himself into hundreds of Buddhas in different attitudes.



The wall of the back corridor, to the left and right of the ante-chamber, contains two majestic Bodhisattvas which are among the Ajanta masterpieces. The one to the left is Padmapani. His eyes are lowered meditatively: his face has depths of spiritual calm born of compassion for all living forms. This great picture has fascinated the art-critics of many coun-

tries. The Bodhisattava is his attractive wife, a dark beauty who had featured often in Ajanta reproductions. The left corner of the composition has divine figures and at the right, monkey's and peacocks are seen joyous frolic.



The other Bodhisattvas, Vajrapani, is richly bejewelled. He leans gracefully against an attendant. A king offers him flowers. At the bottom are two dark women, and though the paint has largely peeled off the delicacy of treatment is obvious.

Cave 2, is somewhat alike in plan to Cave 1. The verandah has a lovely painted ceiling. Among the excellent murals, one on the left wall of the hall, near the third cell-door, dramatizes the legend of the Buddha's birth with some vivid panels. In the panel above the cell door the Bodhisattva is seen in one of the Heavens. He has already passed through a

cycle of birth and rebirth on Earth and now that he will have to be born for the last time he selects the place of his ultimate mission.

It is to be a place in India close to the Himalayan reign, and Queen Maya is to be his mother.

Maya has a strange dream (bottom left panel, this is badly damaged), While she sleeps in her bed chamber, a white elephant with six tusks enters her body. Wondering, she speaks to her husband about the dream (the last panel above). The Brahmanas at the royal court are invited to interpret its meaning (panel to the right). Their prediction is that the queen is about to bear a son with all the auspicious marks of greatness on his person. If he accepts a princely role, he will be a



monarch of monarchs; but if he renounced the world for the ascetic life, he would become a Buddha. Maya, on her father's place with her ladies-in-waiting, stops awhile at the Lumbini garden and here the pains of childbirth come upon her and the nativity takes place (lower panel). The new born child walks seven steps over lotus blossoms while Indra, king of the gods, holds an umbrella over his head. And the legend goes that as the child walks to the east he says, "I shall attain the highest release". As he walks southward he says, "I shall be the first of all created beings". And finally, "I shall cross the ocean of existence".



On the right wall of the front corridor a painting in a bad state of preservation is recognized as a superb piece of work. It shows a king, sword in hand, about to punish a woman for some reason. The woman is on her knees, begging for mercy. Her attitude is full of pathos: there is pleading in every curve of her slender body, gracefully rendered: the figures are eloquent: the clothes are deshevelled, huddled on the floor. Here is a picture rich in feeling and with great beauty of form. The chapeles on each side of the ante-chamber have good murals. The one to the right has female figures which have been compared by art ceiling like Axel Jarl to Botticelli's "Primavera". No less remarkable are the ceiling decorations. Those in the ante-chamber and the shrine are perhaps the best. One of the ceiling-panels shows a procession of twenty-three geese rendered with great skill.

Cave 4, is the largest *vihara* at Ajanta. The decorated main entrance leads to a hall with twenty-eight pillars. To the right of

the door is the carving of a Bodhisattva to whom devotees are praying for deliverance from the eight fears. The figures in niches and door jambs are full of good sculptural detail. A man and a woman are seen flying from a mad elephant. A woman leans against a trunk with a playful squirrel. A man lured by a temptress looks helpless and lost.

Cave 5. After ascending some steps there are Shal Bhanjikays on both sides of the entrance gate.

Cave 6, is two storeyed, the only *vihara* of its kind. The influence of domestic architecture is plainly suggested. There are numerous Buddha figures in varied studies.

Cave 7. The plan and the pillars of this cave are of different style.

Cave 8. There is arrangement of electricity in this cave

Cave 9, a *chaitya*-hall, is assigned to the first century B.C. Here are many themes and motifs from everyday life ; for instance, the frieze of herdsmen running after cattle. The row of austere Buddha figures on the columns, the scene on the walls at the back, the fragments of painting over a window—these typical examples of Hinayana art stand in contrast to the vivacity of later times.

Cave 10, also is a prayer-hall and similar to Cave 9, though it is much larger. An inscription on the front indicates its date as an early decade of second century B.C. This is the oldest of the *chaityas*, and possibly the earliest of all the Ajanta excavations. Of special interest are the examples of the ancient painting. The left wall opposite the third pillar shows a royal personage with a retinue of soldiers, dancers and musicians. The dresses, jewellery and coiffures of that remote period add to the interest of these pictures, even though they are somewhat obscured by layers of deposit.

Cave 11. Only few paintings are left in this cave

Cave 12. The cave contains hinyan vihar, and on the three sides of the cave are living places for Buddhist Saints also beds made of stone are shown in this cave

Cave 13. This cave is used by Indian. Archievs Department

as their store.

Cave 16,, This point commands a good view of the river. Down the slope, the entrance gate is carved with an elephant on either side. Here the stairway leading to the river has survived in part. This could have been the original approach to the temples.

The architectural beauty of this cave temple makes it one of the most striking in the series. An inscription on the left end wall outside the verandah gives its history ; a Minister of the royal court had it excavated as a gift for the "best of ascetics". The date is late sixth century. The verandah has octagonal columns. The roof of the front aisle carries the contour of beams and rafters, an imitation of wooden construction of the time. The square windows for lighting the hall and the Buddha image make an architectural feature. Not many of the paintings have survived.

The nativity story started in Cave 2, is continued here in number of panels on the right wall. Young Gautama goes to school and practises archery. He witnesses a ploughing contest



and the sight of the tired toilers in the fields and the bleeding oxen throws into his first meditation about life's realities. At the extreme right of the panel there is Maya, Gautam's mother, fast asleep, and the circular pavilion at its left shows the royal couple possibly discussing the strange dream.

The masterpiece in this cave is a painting next to the front plaster of the left wall, famed as 'The Dying Princess'. There is agony in the drooping, sightless eyes, the helpless abandon of fingers, the farewell gestures. The emotion of the attendants beside the princess is well expressed in their faces and attitudes.

The princess is possibly Sundari, the broken-hearted wife of the Buddha's half-brother Nanda, who left his palace and gave himself to monastic life. J. Griffiths has commented : "For pathos and sentiment and the unmistakable way of telling its story, this picture, I consider, cannot be surpassed in the history of art. The Florentines could have put better drawing and the Venetians better colour, but neither could have thrown greater expression into it".

Cave 17, is in its design very much like Cave 16, and belong to the same, but it has in addition an ante-chamber. Its entrance, with the decorative panels and the female figures embellishing the corner projections, is considered to be "a thing of supreme artistic value".

This cave temple has the largest number of paintings in good condition and they include several outstanding ones. Murals decorate the walls and ceilings of the portico and the walls of the great hall and corridors. On the portico's left wall, there is the "Wheel of Life" depicting life in its different phases. This Wheel is still a living symbol in Tibetan monasteries. The adjoining wall has an intimate posture in a place pavilion; the



prince holds out a cup of wine to his wife. Then the two proceed to the city gate. There is a large grouping of many human types. The flying *gandharvas* and *apsaras* are fascinating in their sensitive lines and their true purity form.

A mural on the portico's right wall illustrates the subjugation

tion of a charging elephant, one of the eight great miracles attributed to the Buddha. Devadatta, the Buddha's jealous cousin, made three attempts on the Great One's life. When the first two failed, he set an enraged elephant against the Master. The beast as it came charging, stopped and prostrated itself in submission. Inside the cave, the front corridor, left, presents a famous Jataka story. "The Bodhisattva was once born in the Himalayan region as an elephant, the chief of a herd of eight thousand. He had two wives and happened to offend one of them. With the prayer to be reborn as a fair maiden and to become the queen of Banaras (Varanasi), so that she could avenge herself, she pined away and died. Her wish was fulfilled. In her position of power, she commissioned a hunter to bring to her the tusks of the chief of the herd. The hunter, having hit the elephant with a poisoned arrow, struggled in vain to saw off the huge tusks. The Bodhisattva himself then came to the hunter's aid, pulling off his tusks and offering them as a gift to the queen. At right of them the queen was struck with remorse and died heart-break" The theme of



self-sacrifice recurs often in these Jataka pictures. One that covers a great part of the left wall is based on the same idea and it also depicts a figure of great cruelty. The story goes that: "the Bodhisattva, born as prince Visvantara, had a craving to give in charity whatever he possessed. When he had parted with the State elephant, who had the magical power to bring rain, the people of the kingdom forced him into exile

With him in the chariot went his wife and two little children. On his way he made a gift of chariot and horses. Now they had to go on foot. When another supplicant appeared and asked for the children, the prince gave them away as well". The painting which presents this theme is badly preserved ; but the supplicant's intention depriving the exiled prince of his last treasures makes a striking portrayal.



A large composition on the right wall is recognized as a great work of art. The story recounts Prince Simhala's conquest of Ceylon. "Shipwrecked, Simhala with his five hundred merchants was cast ashore on an island of ogresses who enticed them in the guise of beautiful woman. Howell, amid the revelry, Simhala sensed danger and forthwith made his escape on the back of a flying white

horse who was a Bodhisattva. One of the ogresses went in pursuit. Her beauty captivated the ruler of Simhala's homeland. He married her and was presently devoured by his spouse. Simhala rose to the occasion. He chased out the ogress and then led an expedition to the enchanted island where his men had perished. Conquest followed and the victor became the king of the island". The sections of this painting treat realistically a line of boats ashore, a charming group of dancers, a procession of elephants and finally the coronation. This painting is "a work of art of great worth for the ensemble of the grandiose composition". The

pillaster next to this mural has an attractive toilet scene in which a young, self-absorbed woman holds a mirror before her face and beautifies herself.

The back wall of the ant,-chamber contains the excellent "Mother and Child before Budha". The Master's return to his palace door, a begging bowl in his hand. The baby boy he had left is now seven year old. At his mother's bidding, young Rahula begs of the Buddha his rightful inheritance as a son-. Havell wrote In its exquisite sentiment it is comparable with the wonderful madonnas of Giovanni Bellini".Lawrence Binyon called this picture: "One of the most unforgettable things in Ajanta", adding that "no picture any-where more profoundly impressive in grandeur and in tenderness".

Cave 18. This is one of the smallest cave and water tank is kept over here.



Cave 19, a *chaitya*-hall of the late Mahayana period, has an exquisitely carved facade with many large Buddha figures in relief. The great arched window adds to its grandeur. Boldly conceived and superbly executed in minute detail, this chapel is regarded as one of the best examples of Buddhist art. With its large number of stone figures it has aptly been called, "the sculptors's treasure chest".

Cave 20, is again a good architectural study. The flight of steps here have a carved balustrade. The verandah pillars have capitals sculptures with attractive female studies.

Cave 21. This cave is shown as Audience hall and attractive sculptures are shown in Verandah with some good paintings.

Cave 24, is the second largest of these excavations, and the cave could have been one of the most impressive in the series, if completed. The bracket capitals of its verandah columns and the lintel of the door have beautiful figures.

Cave 26, is almost as crowded with sculpture as Cave 19. But this *chatiya* hall is larger in size. It has a colossal reclining Buddha figure... representing Parinirvana ... in a grouping of kings and queens and monks. The same wall presents a relief of 'The Temptation of the Buddha'. a theme seen in mural in Cave 1- On the left is Mara seated on an elephant and assaulting Gautam with his demon forces. On the right is Mara's retreat. In the foreground, his daughters are trying to tempt the Great Ascetic.

Note :—This is just for the information of Tourists that from cave no. 21. to Cave no. 25 are not of interest. Some of them are incomplete.



GENERAL-INFORMATIONS FOR THE TOURIST.

AURANGABAD :

AREA—15.89 Square Kilo Metre.

POPULATION—More than Three lacs.

HEIGHT FROM SEA—630 feet.

RAIN (Normal)—600 to 800 M.M.

TOURIST SEASON—September to April.

DRESS—Woolens in winter (November to Feb.)
And Light clothes in rest of the season.

LANGUAGE—Maharashtrian, Hindi, Urdu & English.

DISTANCES—

Aurangabad to Ellora Caves 29 K.M.

Aurangabad to Daultabad 15 K.M.

Daultabad to Khuldabad 10.5 K.M.

Khuldabad to Ellora 3.5 K.M.

Aurangabad to Ajanta 109 K.M.

AIR FACILITY : Two daily services during the season

Bombay to Delhi via Aurangabad, Udaipur, Jaipur, Agra & Delhi.

RAILWAYS : There is AJANTA EXPRESS and other Passenger trains on Manmad-Kachi Guda line.

(Passengers should get down at Manmad Railway Station and take the train for Aurangabad from where the transports and Taxies are available for Ajanta and Ellora separately. Maharashtra Government's Excursion tours are also available.

ROADS : There are metalled roads available for passengers coming from Northern India, Bombay & other cities of India.

Distances ; Aurangabad to Jalgaun = 161 K.M.

„ to Shirdi = 154 K.M.

„ „ Pune = 307 K.M.

„ „ Paithan = 56 K.M.

„ „ Nasik = 229 K.M.

„ „ Naander = 307 K.M.

„ „ Bijapur = 440 K.M.

„ „ Bombay = 438 K.M.

(Via Pune)

„ „ Bombay Via

Nasik = 412 K.M.

„ to Ahamadnagar = 112 K.M.

While going to Ajanta, Tourist Cars, Metered Taxis and Matadors are available on reasonable fares.

For Ellora and Daultabad Buses, Auto Rikshas, Tongas, Metered Taxis and S.T. Buses are available on reasonable fares.

State Transport ordinary Bus charges :—

Aurangabad to Daultabad.....	Rs. 1.80
„ to Ellora.....	Rs. 3.50
„ to Ajanta Caves... ..	Rs. 12.20
Jalgaon to Ajanta Caves.....	Rs. 6.30

(Buses are available from central Bus Stand, Aurangabad)

Buses : Buses can be arranged through Maharashtra State Transport Corporation (Aurangabad & Jalgaon) on submitting application to the Depot Manager.

Buses are also available with Indian Tourism Dev Corp.

Transport through MAHARASTRA TOURIST & INDIA TOURISM

Luxury Coach : Aurangabad to Ellora & Aurangabad city Tours.

Rates Adults Rs. 40.00 Child Rs. 25.00

Departure from Holiday Camp 10 A.M.

Arrival at Holiday Camp 5-30 p.m.

Luxury Coach : Aurangabad to Ajanta Adult Rs. 50.00

Child Rs. 30.00

Departure from Holiday Camp 8.00 A.M.

Arrival at Holiday Camp 6 P.M.

(Rates are inclusive of Guide Charges, Entrance fee, Light charges and transport both ways.)

Rates for Guides :	1st class guide	2nd class guide
1 to 4.	Rs. 18.00	Rs.10.00
5 to 15.	Rs. 22.00	Rs. 12.00
16 to 40.	Rs. 25.00	Rs. 15.00

Accomodation

Name	Place	Tele. No.
Hotel Rama International	—Chikalthana	— 8456
Hotel Ajanta Ambassador	— "	— 8367
Hotel Aurangabad (Opp. Court)	—Aurangabad	— I T.D.C.,
Pithanal Hotel, Station Road	— "	— 4707
Hotel Nandanvan, Padam Pura Corner	"	— 3315
Hotel Neelam, Bhadkal Gate	"	— 4581
Hotel Natraj, Railway Station	"	— 4260
Ashoka Hotel, Near Paithan Gate	"	— 3529
Meghdoot Hotel,	"	— 3349
Punjab National Hotel, Pan Dariba	"	— —
Empire Hotel, City Chowk,	"	— 4649
Kathiawad Hotel Railway Station	"	— —
New Punjab Lodging & Boarding		
Hotel Panchwati Railway Station	"	— 5597
Tourist Home Railway Station	"	— 4212
Mewar Lodging & Boarding, Shahganj	"	— —
Geetanjali Guest House, Behind Head Office		— 4674
Manjit Tourist Lodge, Railway Station		— 3285
Kamaxi Lodging & Boarding, Chowk		— —
Hotel Oberoi, Usmanpura		— 3841
Shri Digamber Jain Chandra Sagar Dharamshala Shahganj Near Bus Stand		— 3674
Samarthbhagat Dharamshala, Near Railway Station		—
Bala Ji Dharamshala, Shahganj		
Agrasen Bhawan, Pan Dariba,		
Holiday Camp. M.T.D.C.-Railway Station		

Other Accomodation :—

1. Government Holiday Camp, (Near Railway Station (Joint Director Of Tourism, Govt. Of Maharashtra, 9, Four Shoer Road, Bombay-1).
2. Subedary Guest House, Aurangabad,
The Director,
(B & C) P.W.D Padampura,
Aurangabad.
3. Travellers Bungalow, (Dak Bungalow)
The Municipal Engineer,
Railway Road,
Aurangabad.
4. Fardapur Guest House, 5, K.M. Far from Ajanta Caves,
The Director,
P.W.D., Padampura
Aurangabad. **Tele Phone 4874**

Forest Rest House, Farda Pur,
The Divisional Forest Officer,
Usmanpura—Aurangabad.

Holiday Camp, Fardapur,
The Joint Director of Tourism,
Govt. of Maharashtra, of Forest Road,
Bombay No. 1.

ACCOMODATION NEAR ELLORA CAVES.

Name	Office (Reservation)
Local Fund Travellers Bungalow	—Executive Officer, City Aurangabad.
Guest House, Khuldabad, 3. k.m. from Ellora Caves	—The Director, P.W.D. Padampura, Aurangabad.
Hotel Kailash Private Ltd, Near Cave No. 16.	--The Manager, Hotel Kailash Pvt. Ltd., Ellora.

Note :—Accomodatton can be given for one day by the local officer, Subject to availability.

Banks.

1. State Bank of Hyderabad, Shahganj Cantt, Railway Station.
2. Canara Bank Shahganj.
3. Andhra Bank, Shahganj.
4. Maharashtra Bank, Shahganj, Mill Corner, Kranti Chowk.
5. Vijaya Bank, Saraffa Road,
6. Indian Overseas Bank,
7. Indian Bank, Saraffa Road,
8. Bombay Mercantile Bank, Chowk,
9. Central Bank of India, Kranti Chowk.
10. Baroda Bank, Paithan Gate.
11. People's Cooperative Bank, Paithangate.
12. United Western Bank, Aurangpura.
13. Union Bank, Kasari Bazar.
14. Punjab & Sind Bank, Nutan Colony.
15. United Commercial Bank, Saraffa Road.
16. State Bank of India, Kranti Chowk.
17. Bank of India, Kranti Chowk.
18. United Bank, Usmanpura.
19. Punjab National Bank, Shahganj.
20. Allahabad Bank, Khadkeshwar.
21. Saraswat Bank, „
22. Aurangabad District Cooperative Bank, Court Road, Shahganj.
23. Dena Bank, Juna Bazar, Kranti Chowk.
24. The New Bank of India, Court Road.

CINEMAS.

1. Mohan Talkies, Saraffa Road.
2. State Talkies, Shah Ganj,
3. Regal „ Kasari Bazar.
4. Guljar „
5. Roxy „
6. Sadia „ Paithangate
7. Apsara „ Aurangpura
8. Amba „ „
9. Anjali „ Khadkeshwar.

**To Help The Tourist
Free Advice & Prompt Service**

PLEASE CONTACT

M/S. ACHAL KUMAR NEMINATH SAHUJI

3-5-16 SARRAFA ROAD

(Opp. JAIN TEMPLE)

AURANGABAD (M. S.)

**FOR
BEST SELECTION OF
Guide Books in all languages
& Colour Photo Sets, Slides and
Coloured Picture Post Cards
Keychains
of**

**AJANTA — ELLORA — AURANGABAD
DAULTABAD, NASIK, SIRDHI & OTHERS**

ALL KINDS OF

Toys, Presentation Articles, Glass Beed Malas

Stone Handicrafts-Plastic Toys

AT REASONABLE RATES

ILLUSTRATED GUIDE



Aurangabad Daultabad
Ellora & Ajanta

